

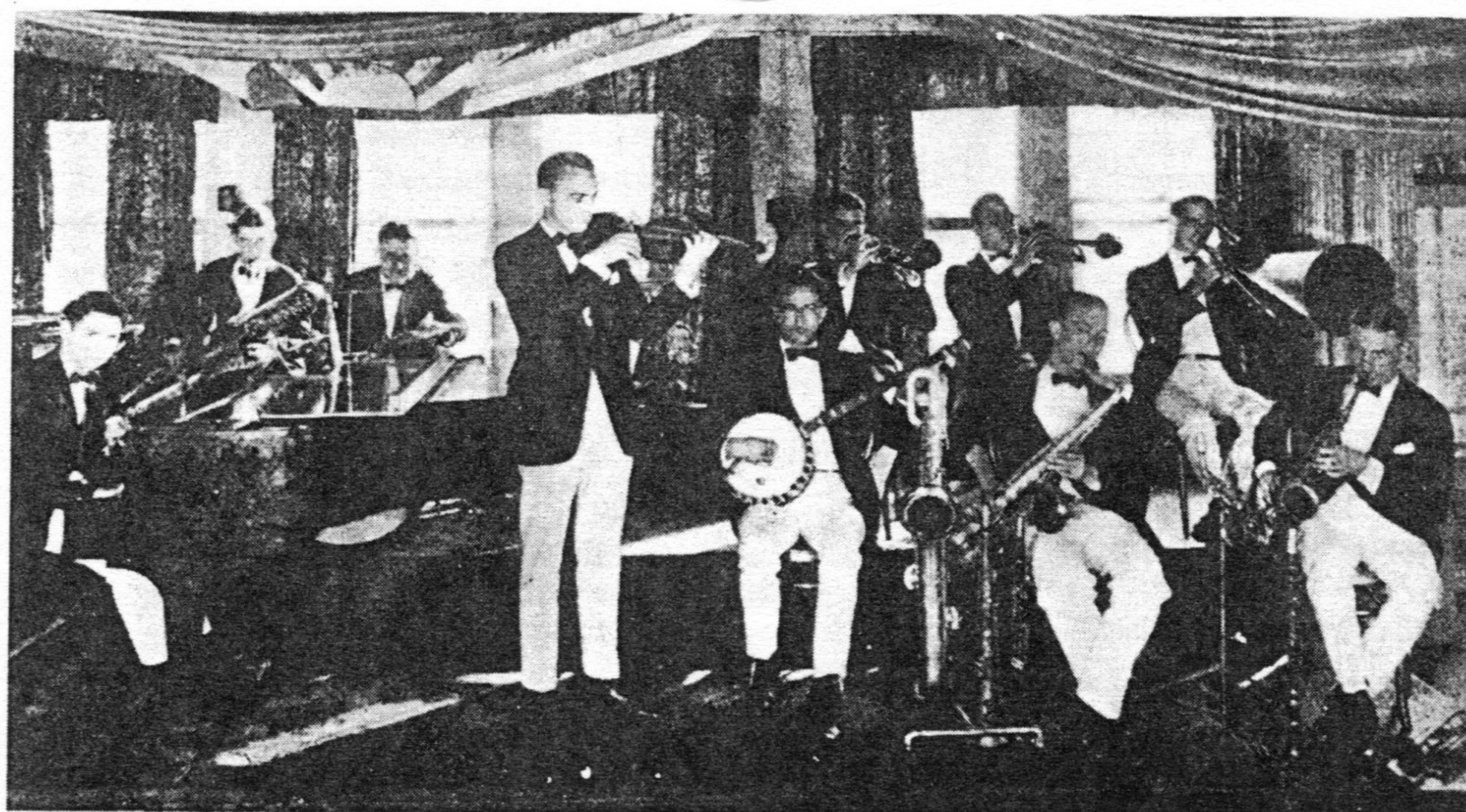
THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

record research

30 CENTS



Here's a new dance organization assembled from the famous California Ramblers, which play exclusively for Columbia. Of course, the Little Ramblers have a style of their own, but when you hear them you'll say: "They're a chip off the old block!"



The California Ramblers

THE CALIFORNIA RAMBLERS

August, 1924

One of the few big-time bands that stands out as a distinct organization, and not as a mere instrument of a leader, is the California Ramblers, the exclusive Columbia artists, now playing at Monte Carlo, New York City.

Everyone knows the names of the few distinguished leaders, but no one knows the names of the orchestra these men direct. In other words the selling power of the band is in the name of the leader and not in the name of the band.

The California Ramblers are fortunate in not only possessing a name which has selling power in its own right, but also because it possesses a leader who is known in the musical world as one of the most capable and versatile directors among the five or six leading baton wielders.

Arthur Hand, director of the California Ramblers received his early training while at college. Here he early distinguished himself as a violinist of note at the frat dances, even though he failed to make Phi Beta Kappa in his scholastic endeavors.

While at college he attempted many variations in the type of dance music that was being played, and was able even at that time to say that he had contributed something new in dance rhythm.

To all Pacific Coast bands the slogan has always been the opposite of Horace Greeley's slogan, "Go West, young man, go West." The trail has been ever Eastward with Broadway as their mecca. Pat Whiteman, Art Hickman and Arthur Hand with his California Ramblers originally came from California.

Each one of them made a tremendous success, for each one of them brought something new to Broadway's music.

The California Ramblers' first engagement in the East was down in Atlantic City. Then in rapid succession came engagements at Rector's, Shanley's, Keith's circuit, Palais Royal, California Ramblers Inn and Monte Carlo.

The California Ramblers Inn offers something new as an activity of one of the larger bands. The inn was taken over last year by the owners of the Rambler's, Messrs. Kirkeby & Hand, with the idea in mind of providing a permanent summer home for their organization, and in one week's time it had established itself as one of the exclusive and club-like rendezvous in and around New York City. Its popularity was so immediate that additional seating capacity was added after the first week's business.

The Ramblers have recorded extensively in New York City. At the present time they are exclusive Columbia artists and enjoy immense popularity with the Columbia clientele.

Hand features a fascinating subdued tempo which has a special appeal to all dancers. The band is also noted for its symphonic effects. The California Ramblers is a ten-piece organization and is composed of the following men: Arthur Hand, violinist, director; Irving Brodsky, pianist, arranger; William Moore, trumpet; Frank Cush, trumpet, saxophones; Arnold Brillhart, family of saxophones, including family of reed instruments; Robert Davis, family of saxophones, cornet, clarinet, melaphone; R. F. Kitchingman, banjo, trombone; Lloyd Olsen, trombone, saxophones, violin, cello; Adrian Rollini, bass saxophone, piano, xylophone, banjo; Stan'ey King, drums, tympani.

ROSA HENDERSON SINGS THE BLUES A RACE RECORD SURVEY

BY LEN KUNSTADT

In our first survey we have chosen an unusual Emerson "race" recording which to the best of our knowledge is an obscurity among Blues waxings. We will not only attempt to specifically define the record but we shall comprehensively survey factors which appear to be somewhat outside the discographical scope, such as pressing characteristics, composer tints and excerpts of the lyrics. Actually the Emerson recording selected is a test case for objective experimentation.

Rosa Henderson - Henderson and His Orchestra

42657-1' Emerson 10763 Back Woods Blues

42658-1' - - Four Flushin' Papa (You've Gotta Play Straight With Me)

1) Henderson and His Orchestra - just consist of cornet and piano, a rather 'miniature' orchestra. Aurally the cornetist may be Howard Scott. Pianist was Fletcher Henderson

2) Recording omitted from standard discographies.. Both tunes are listed as 'Blues Character Song'; wording which appeared to be a unique device employed by the Emerson Record company for the listing of many of their blues recordings.

3) This Emerson coupling has that pressing mark which resembles the numeral eleven *..... commonly found in the Plaza (Ba, Do, Re etc) combine of labels (Mark located at the 9pm side in wax). The pressing plant may have been the Scranton Button Works, a large Pennsylvania organization which did recording, plating and pressing for many record companies.

*Although one may consider the press characteristics to be of minor importance today, there is no doubt that in future discographical study of the rapidly disappearing 78RPM shellac record, the pressing information will be an integral link in the chain of information necessary for a complete and thorough scientific investigation.

4) 'Four Flushin' Papa'....credited to composers, Grainger-Ricketts.
Tintypes - Porter Grainger began his career in Chicago about 1913. Some of his successes have been 'Triffin Blues', 'Laughin Cryin Blues', and 'If You Want To Keep Your Daddy Home'. Porter was a prolific recording artist; his piano accompaniments can be heard behind many Blues vocalists on practically every record label during the twenties. His lyric writing partner on many of their successful compositions was Bob Ricketts, a graduate of Oberlin University with a degree of master musician. Ricketts was a talented arranger and composer. He also served as piano accomp. for many recording blues artists. Grainger and Ricketts published an excellent music manual in the early twenties entitled 'How To Play And Sing The Blues'. We hope to reproduce sections of this manual for our readers in a future issue.

'Back Woods Blues'....credited to George Brooks. (no tintype info. available)

5) Record was released about Sept. 1924; significant as this record was presented to the Emerson buyer during a period where it appeared that Emerson was quite 'Blue Singer' conscious.

Such artists as Lena Wilson, Ethel Finney, Hazel Meyers, Maude Mills, Hannah Sylvester and Lizzie Miles were waxing blues for the Emerson concern.

6) Lyrics for "Four Flushin' Papa". (excerpts)
Dictionary definition of 'Four Flusher' - In poker, to bluff with a hand (four flush) with four cards of one suit, but lacking the fifth of the same suit; henceforth, slang, to bluff.

It appears that the following lyrics attempt to exemplify the "retribution for infidelity-" theme.

The lyrics are definitely novel in their presentation, in fact one may define the words as 'deadly amusing'.

a) "If I Ever catch you scheme on me

You'll get a bunch of flowers you can't see"

b) "Lay your cards down on the table
Right where your mama can see"

c) "I'm the only queen you can have in your deck
If another queen shows up, their certainly be a wreck"

d) "If I catch you do something I told you not to do
I'll take a dan of lion, will turn a loose on you"

e) "And come up when I found you I'm double sure to kill
Nothing in the drugstore will do it quick as I will."

"I say Four Flushin' Papa, you've gotta play straight with me...."

In resume, the words are quite to the point. The gal promises her 'gambling man' with all types of punishment if she discovers 'four flushin' infidelity in his affections to her.

7) Lyrics for "Back Woods Blues" (excerpts)
The thematic quality of the words are racial in nature.

"Way back down behind the cedar in an Alabama shack, there's my mammy and my daddy wonderin' when I'm coming back..."

"How I missed them, goodness knows, more each day....That's why I get these back woods Blues ever since I went away---"

"Got the Back Woods Blues but I don't want to go Back home...Get the blues so bad...."

"Gonna see my folks but its way to far, to ride in a dusty old Jim Crow car, Got the back woods Blues."

There is no doubt that the lyrics suggest the Negro's everlasting condemnation of Jim Crow discrimination. The blues, definitely a melting pot of human emotions and experiences in melody and lyric form, serves here as an emotional outlet for the forlorn individual who places his individual freedom above 'Jim Crowism' even though it costs him his family and his home.

The overall preceding information is an experiment whereupon the compiler has attempted to combine discographical statistics with a description and critique of the lyrics. Due to the fact that the continuity of the subjects covered has an irregular pattern, the compiler has resorted to an outline form system. Comments are welcome.

THE NOT SO TRAGIC LIFE OF ABE LYMAN

In playing for the night clubs, theatre or phonograph records, Abe Lyman's theory was always "give the public what they want." In playing, he always gave them something they understood. He tried to think of the young people who liked the so-called "hot stuff" as well as the moms and pops who liked their music rather slow. In short, he strived to present well balanced programs, each of which contained some number that would please someone. He strived for melody at all times, with a rhythm background.

The essence of his whole theory was, "Don't try to educate the public to something new which they may not understand. Give them what they know and like."

He liked pears. Sometime he didn't eat anything but pears for three or four days at a time when he was working hard. They were easy to eat. They didn't take his mind off his work. They tasted good and they made him feel like a million dollars.

And the cigars - well, he smoked one all the time. In the broadcasting studios, on the orchestra platform, wherever he was rehearsing. Just another thing he enjoyed because it helped him keep his mind on what he was doing.

The business or working eighteen hours a day was a serious one with him. He used to say, "You've got to work hard if you expect to get anywhere."

He used to love looking back at his years in the music world, recalling incidents concerning people who have since become very famous. He remembered:

Lending \$20 to a young, good-looking foreigner, who had been unable to break into pictures, so that he could take out a girl. He was the late Rudolph Valentino.

Helping Paul Whiteman hire musicians for his first dance orchestra job in the Alexandria Hotel, Los Angeles, where he had been playing violin during tea time with a 6 piece string ensemble.

Cashing a pay check every Saturday for a young girl who was working at the Metro-Goldwyn-Mayer lot for \$75 a week and who was going with one of his saxophone players. It was Joan Crawford.

Giving saxophone lessons to a 15 year old boy who asked to be allowed to sit on the band platform for an hour each evening to listen to the music - Howard Hughes.

Receiving a telegram from a chap who wanted to play the banjo in his orchestra. Hearing six months later that he had been hired to take the leading role in "All Quiet On The Western Front." - This was Lew Ayres.



In 1923 he made his first record. It was "No, No, Nora" and "Sweet Little You", and it sold more than 400,000 discs. Since then he recorded more than 200 sides.

Contrary to reports, he was probably the only American orchestra leader to play in London who didn't give the Prince of Wales lessons on the drums and who didn't meet the prince socially.

He was the driver of the first Yellow Cab to appear on the streets of Chicago.

He was called "Movieland's Favorite" because so many movie stars came to the Cocoanut Grove, at the Ambassadors Hotel in Los Angeles, during the five years he lead his "Californians" there.

He once wrote, "I guess I must have been pretty determined about this drumming business, because I worked for a long time in Chicago movie houses without any pay just for the experience. I remember being fired from my first job, for which I received no salary and telling my boss "But you're not paying me anything. Why fire me?" He remembered even more vividly his bosses reply, "Even for nothing, I don't want you around this place."

Later he got a job as a drummer in the Fox-Lake Illinois at \$5 a week and room and board. He used to sit in the orchestra pit and watch Buster Keaton and "Fatty" Arbuckle work. He would get a great kick out of Tom Mix's stunts and wish that he might ride his famous horse "Tony". Not so many years later he became a close friend of Tom's and rode "Tony" as often as he wanted.

He worked in and around Chicago for five years moving on to Santa Monica, California to work at his brother's place. He quit this job because his brother ob-

jected to him playing the drums and leading a band at the same time.

A short time later he took a band into the Ship Cafe, in Venice, California and there he met Norma Talmadge, Thomas Meighan, Blanche Sweet, Gloria Swanson, Charles Ray, Bebe Daniels and a lot of other actors and actresses who were just baby stars at that time. Apparently they liked him for Abe Frank, owner of the Ambassador Hotel, in Los Angeles, came to see him and asked him to add four men to his band and play in the Cocoanut Grove, in his hotel. He stayed there from 1921 until 1926. He always considered this one of the major highlights of his career.

He appeared in many motion pictures. He played most of the major theatres in the United States. He played the Kit Kat Club and the Palladium in London. He played the Moulin Rouge and the Perroquet in Paris. He was one of the first dance leaders to broadcast. He wrote songs, the best known being, "Mary Lou", "Mandalay", "After I Say I'm Sorry" and "I Cried For You".

In the 40's soon after his marriage to his vocalist, he retired from music to go into the insurance business. Nothing was heard about him until weeks before his death when several newspaper columnists reported that he was gravely ill in California. Suddenly, without any other word of warning the newspapers announced that one of the most important bandleaders of our era had passed away.....Abe Lyman was dead at 61.

* The editors and staff of *
* Record Research would like *
* to take this opportunity to *
* wish colleague, Harrison *
* Smith a speedy recovery from *
* his present illness. *

THE LEGEND CALLED BIX

BY PHIL EVANS

When one tries to describe the talent of the late Bix Beiderbecke, adjectives flow all too freely, even though his music merits such high praise. Now, some 27 years after his death, Bix Beiderbecke is still a common discussion among collectors and musicians. Perhaps I can put together some interesting truths on Bix that will interest the average fan.

First of all, let's get the name "Bix" correct, and dispense with the idea of "Bismark" being his middle name. The whole thing came about as follows: His father was named Bismark Herman Beiderbecke, and in his younger days, was nick-named "Bix" by his friends. When Charles Burnette Beiderbecke was born, he was known as "little Bix". Well, when "the Bix" was born, he was so named, fully, LEON BIX BEIDERBECKE.

Standing 5 feet 10, with auburn hair, Bix weighted in the neighborhood of 170-180.

As for early influences, we can readily see the part that Nick LaRocca of the ODJB played. When Bix started playing cornet, he fingered it 'left-handed' but soon switched to his natural right hand. Frankie Cush recalls that "Bix just played the thing. No one ever showed him how, he just learned by himself. Bix decided he was going to play it and just picked up the cornet and played. His fingering was artificial. For example, he got an 'A' with the third valve. I'll never understand how he fingered it and still got things to come out right."

Bix played from the heart. In early years, he relied on his ear to help him. And what an ear! Vernon Brown tells of when Bix played with Trom in 1925 at the Arcadia Ballroom. "Bix use to amuse us during intermission by playing piano. He had such perfect pitch that he would turn his back on the piano and anyone could play any chord with ten sounds, and Bix would call out every note, starting with the bottom tone up."

To this day, Joe Rushton has a letter, written in 1926, that he treasures. It is from a friend in New York, urging Joe to be sure to see the Goldkette band and hear that great trumpeter "Bicks".

What a shame that recording studios were so crude in the "Twenties". Bix's tone was never fully captured on record. It was like putting a cloth over his bell. It was the "in

person" treatment that captured the fancy of all who heard him. Blow? To quote the late Frankie Trumbauer, "Bix played more in 3 notes than most people do in an entire chorus!" Exaggeration? Hardly!

The easy, tumbling Bix cornet rode over the Whiteman head during the late "Twenties" and musicians came to listen. Even today, we can hear traces of the Bixian styling among cornetists. Bix's ideas were years ahead of the era, let's not kid ourselves. Just this past year, Hoagy Carmichael did a record for 'Coral Records' of a tune entitled "Old Man Harlem" in which he made up a chorus (voiced 4 cornets) which was in a manner that Hoagy thought resembled Bix's styling.

Let's not forget his piano. The year is 1929. The Whiteman Orchestra is giving a concert at Carnegie Hall. Ray Barge at the piano playing "Concerto In F" with Sergei Rachmaninoff sitting in a front box. On the same program, Bix played his "In A Mist" as soloist, with Roy Barge and Lennie Hayton on accompanying Steinways. This was, perhaps, Bix's only public appearance on piano.

Sure, all of us are familiar with "In A Mist" and the couple of other piano solos Bix does on records, but just ask the men who heard his piano about it. Jess Stacy and Joe Sullivan can well testify to Bix's fine piano playing. Then too, Hoagy admits that the verse to "Star Dust" was inspired by Bix's piano playing.

Don't forget Maurice Ravel's excitement over Bix's piano work. It is said that he once sat in the bathroom to Bix's New York apartment and sketched out "In A Mist". There may be truth to this, as Bill Priestly still tells of the piano in Bix's bathroom. With New York architecture being what it was, the bathroom was the only place large enough for the piano.

Stories on Bix? What about the tales of Steve Brown? "I remember on one occasion we were leaving by train; and Bix missed it, caught a cab and followed us to the place. Cab fare \$56. Bix would always sleep, while in route. He was hard to wake so some of the boys would take advantage of this. They would paint up his face and when we got off the train, Bix would always be wondering why everyone was laughing at him? When we would reach the hotel he would find out and laugh along with us. Bix could take a joke like a true sport."

Or, to quote Bob Mayhew. "Bix had this constant urge for peanuts. He even chewed them during a show, which lead to him having to clean his horn about every hour. Someone in Europe had sent Bix this small B-flat Cornet, hand made, and was the most perfectly in-tuned cornet I had ever heard. I tried for months to buy it from him, but Bix wouldn't sell. One day he called me over and said he was out of peanuts, and if I'd run down to the store and get him some that he would give me the cornet. I was out the door like a shot."

Unlike the "Roaring Twenties", Bix was a mild sort of a fellow and very soft spoken. To those who knew him best, he was: well mannered and spoke beautiful English (Vernon Brown); conducted himself as a gentleman at all times (Roy Barge); We all had warmth, love, and respect for Bix (Louis Armstrong). And then the voiced opinion of Paul Whiteman, "As long as I knew Bix, I never heard him say an unkind word about another person, professionally or otherwise."

Sure, you'll find those present day 'authors' and 'critics' that will find fault with Bix and his music. This is to be expected as there will always be certain 'individuals' that will find fault in anything good.

I believe Vernon Brown expressed it quite well when he said, "I think proof enough of Bix's greatness and the talent he was blessed with, is the fact that people still talk about him, even though he has been dead twenty-seven years."

BIX BEIDERBECKE

FOREMOST COMPOSER OF
MODERN AMERICAN MUSIC
FOR PIANO

*Creates Five Masterful and
Modern Piano Compositions*

**FLASHES
IN A MIST
IN THE DARK
CANDLE LIGHTS
DAVENPORT BLUES**

THE ABOVE ARE THE ONLY PUBLISHED COMPOSITIONS BY THIS
WORLD-FAMED COMPOSER

FRANK CUSH AND THE CALIFORNIA RAMBLERS

Reported
by
JOHN STEINER

Frank Cush who was with the California Ramblers through their whole recording history and into the Bert Lown days, outlasting even Adrian Rollini, continues to inundate us with welcome data on the records by this group. Of the earliest Rambler records Cush regards MY SWEETIE WENT AWAY (81129) (7/12/23) Co A3956 as their only outstanding effort from a jazz standpoint. On this he hears Bill Moore, hot trumpet; Frank Cush, melodic trumpet; Fred Cusick, tenor; Jim Duff, alto; Ole Olson, trombone; Adrian Rollini, bass; Irv. Brodsky, piano; Ray Kitchingman, banjo; Stan King, drums. This record, he says, caused a mild sensation when it was issued in 1923 especially amongst musicians. It was probably the basis for Whiteman's selection of the Ramblers to replace the Whiteman band at the Palais Royale during his first tour out of NYC.

Boyd Senter appeared as an act, an instrumental soloist who performed his specialties under spotlight with the Ramblers accompanying. On BIG BLOND MAMA/LOUISVILLE (81172 /81171) 8/11/23&8/8/23) Co A3979 Senter can be heard on corny clarinet. On THAT OLD GANG OF MINE (81159)(8/2/23), Kitchingman plays a plectrum banjo solo - but the big point of interest to Frank Cush was that this was his first solo on record. And a little nervous wavering gives him away. Cush's father bought copies for all neighbors and relatives.

In SITTING IN A CORNER (81219)(9/18-23) Co A3994 Cush used a wah wah technique which had been introduced to New York by Frankie Quartel of Ted Fiorito Orchestra out of Chicago and by Gene Rodemich (or his trumpeter) of St. Louis.

Apparently the same personnel as listed above continued through the A-series of Columbia. We find Duff and Olson solo passages on MELANCHOLY (81271) (10/8/23) Co 9 D, and Duff again on ROAMIN' TO WYOMIN' (81355) (11/15/23) Co 39 D. On WYOMIN' is a violin solo played by a student who attended Cornell, his name apparently long forgotten. But his technique in the Venuti style earned this recognition. The band (Ramblers) had first heard this violinist when they played opposite him at an inter-collegiate dance at the Astor Hotel in the winter of 1924. He was in the alternating student band. As another profit from this engagement the Ramblers learned from the student band, THE PERFECT SONG which remained in their books for years and was ultimately recorded for Regal. However, the Ramblers never saw the music (if

it exists) to THE PERFECT SONG; they had only a lead and chord sketch by the Cornell Boys. Before we leave the WYOMIN' paragraph, the melodic trumpet solo is by Cush. All hot horn in this period was by Moore.

Actually, the Ramblers items were of the commercial variety with snaps of hot soli spaced through the arrangement. Only the Little Ramblers got the nod from Columbia to display their hot versatility..... On the Little Ramblers' first recording, ARKANSAS BLUES (81860) / THEM RAMBLIN' BLUES (81859) (both sides recorded 7/3/24) on Co 175-D, the Moore, Rollini, Kitchingman, Brodsky, King combination supplied the hot sound. (The unique instrument sounding like a cross between an E flat clarinet, mouth-organ and an alley fiddle which can be heard is the Goofus, which was played by Adrian Rollini. Don Redman with Henderson also featured Goofus solos).... This is undoubtedly the very first appearance of a small band within a big band - the idea which became so common in the swing period (Dorsey, Ellington, Goodman, etc). Also the 5 pennies were a direct descendant of the Little Ramblers.

Practically the whole gang fancied themselves arrangers. Yet they left more open than filled spaces in their arrangements which accounted for the solo freedom and unique arrangements through this early Rambler period. Later people like Fud Livingston tied down the arrangements and made the band sound more "compact". As an example of homespun arranging, Cush pointed out the arranged parts of LADY BE GOOD (140368) (1/28/25) Co 293-D as being close in style to what he remembered typical of Brodsky and Rollini who occasionally collaborated. Moore is hot horn. Brodsky took harmony and arranging seriously; later studying with Schillinger.

Jumping to Ed Lloyd & his Rhythm Boys on Domino we found the 'Gold Diggers' sides, PAINTING THE CLOUDS WITH SUNSHINE (8809-3)/TIP TOE THRU THE TULIPS (8811-3) (6/13/29) on Domino 4370 to have Ward Lay, a fine bass player; possibly Purvis but more likely Rollini playing vibes; Pete Pumiglio, alto and clar.; Gus Mayhew, bar. sax; Stan King, drums; and Frank Cush probably on most trumpet solos. The Ed Lloyd, WAITING AT THE END OF THE ROAD (402896)/LOVEABLE AND SWEET (402895) (9/3/29) on OK 41294 has Duffy on alto out possibly also Pumiglio. Here we find Al Philburn, tromb.; still Cush and Lay.

On the Radiolites, I'M HAPPY WHEN YOU'RE HAPPY (151285)/ WERE YOU SINCERE (151289) (2/7/31) on Co 2405 Cush hears his own lead horn; Elmer Feldkamp, vocal; Lay, bass; and Al Philburn, trombone. Probably this then was a Bert Lown or Ed Kirkeby date.

On Ted Wallace's, SHE'S FUNNY THAT WAY (1929-3) (?) on Banner 6231, Cush hears Purvis and Pumiglio. On the Ted Wallace, MEAN TO ME (148032)/ THE ONE I LOVE LOVES ME (148033) (3/6/29) on Co 1756, Frank hears himself on lead and melodic trumpet; Al Duffy, violin; Ward Lay, bass; Pete Pumiglio; Fellini; Chauncey Gray, piano; Stan King; Nye Mayhew, sax; either Gus Mayhew and/or Al Philburn, trombone; and the vocal trio, Smith Ballew and the Mayhew brothers.

On Ted Wallace's I'VE GOT A FEELING I'M FALLING (148484) (5/8/29) on Co 1833, Cush recognizes himself in the opening. And on LITTLE WHITE LIES (150644)/ HITTIN' THE BOTTLE (150643) (7/10/30), Co 2254, Feldkamp is vocal; Cush, trumpet; with Jack Purvis or Freddie Van Eps on 2nd trumpet; again either Mayhew or Philburn, trombone.

To go back to the Ramblers, the band was owned by Arthur Hand, leader and (non-playing) violin and Ed Kirkeby. Although Kirkeby was a pianist and vocalist he was used only as a utility man in these positions. Actually he served more as a business manager and publicity man. He handled many others like Pickens Sisters, Rollini and Cush were on most of the 1920-30 dates.

According to Cush, "THERE WAS A TIME WHEN EVERY TUNE BY EVERY PUBLISHER WAS BEING RECORDED WITH THE RAMBLERS - KIRKEBY-NICHOLS NUCLEUS."

EDITOR'S NOTES:

For basic reference listings of Kirkeby sponsored CALIFORNIA RAMBLERS recording sessions you can refer to the just-published Volume 6 (K/L) of JAZZ DIRECTORY. For a less complete reference, Gus Delaney's 1948 'Hot Discography' and subsequent alphabetical editions should be helpful. Orin Blackstone's 4-volume 'Index to Jazz' (published in the '40s) would be of invaluable assistance to the California Ramblers Record enthusiast. Unfortunately it cannot be readily obtained. Over the last 15 years a great amount of Ramblers discographical matter has appeared in many jazz publications, much of it being coordinated into the main discographies mentioned above. LK

Continued from Page 6

Ports to capturing the voices of Bing Crosby, Dick Powell and Kate Smith and the music of the dozens of name bands which were achieving popularity. The romantic duet had been retired with its interpreters.

A HISTORY OF ROMANTIC DUETS

BY PAUL CHAROSH

Despite superficial changes, almost no form of popular music or type of popular artist has been discarded over the years. Electrical recording gave us the crooner and the voiced male and female vocalist who would have been virtually inaudible on acoustical recordings, while the cultivated sopranos, contraltos, tenors and baritone of the early years of recording were neglected save for occasional recordings of semi-classical numbers or light-opera selections. The only type of presentation which has been completely lost during the last twenty-five years is the popular male female duet. Off hand, it seems that only Jo Stafford and Gordon McRae's recordings for Capitol records about 7 years ago approached the popularity which this type of recording once possessed.

In 1910, the major companies had two type of vocalists on their rosters. First were the comedians and comedienues, personified by Billy Murray and Ada Jones, who, during their long recording careers, recorded thousands of novelty, or, loosely speaking, "comic" songs. Second were the several dozen artists with more formal, cultivated voices who sang practically everything else--from grand opera on inexpensive labels to the latest popular ballad. The companies "stretched" these artists as much as possible, requiring them to record not only singly, but in duets, as members of mixed choruses, and as nameless soloists in opera or light opera companies. The November 1915 catalogue lists no fewer than 183 duets, many by male and female artists, and it is the more prominent members of these groups whom I would like to discuss briefly.

Prior to the first world war, Harry Macdonough was one of Victor's leading romantic tenors. As a soloist, he recorded many ballads and "sacred songs", in addition to recording with the Hayden Quartet (with Bieling, Hooley and Dudley), with the Lyric Quartet (with Werrenrath, Baker, and Kline), the Victor Light Opera Company, and probably other groups. About 1915, he began recording romantic duets with soprano Alice Green (if that be her name), and together, they produced several hit records. Sigmund Romberg's "Auf Wiedersehn" (Vi 17858) was apparently their best seller, as it appears in the Victor catalogue as late as 1923, after both Macdonough and Miss Green had retired. Other recordings included Kern's "You Said Something" (Vi 18260), and Ivan Caryll's "Wait Till The Cows Come Home" (Vi 18408).

Miss Green's success was not only limited to duets with Harry Macdonough. In addition to several successful solos (such as "Kiss Me Again" - Vi 17354), she recorded other popular duets, including "Hello Frisco" (Vi 17837 with "Edward Hamilton" (the 75¢ version of Reinald Werrenrath), and, perhaps her best known recording, Romberg's famous waltz from "Maytime", "Will You Remember?" (Vi 18399) with Raymond Dixon.

Also worth discussion is the team of Edna Brown and James F. Harrison. Miss Brown also suffered from the professional schizophrenia with which many recording artists of the time were afflicted, and when she wasn't singing "Sprinkle Me With Kisses If You Want My Love To Grow" (Vi 17790) by herself, or "Love's Hesitation" (Vi 17572) with James F. Harrison, she was busy recording the dozens of standard numbers which made her famous as Victor's beloved Elsie Baker. The recording career of "Edna Brown" was rather brief, spanning the period from about 1912 to the first World War with only infrequent recordings afterward. Almost all the recordings with Harrison seem to be of generally inconsequential songs, and only two of their recordings retained the favor of the public. One was "Cuddle Up a Little Closer" (Vi 17267), which remained in the catalogue for at least six years. The other was "Trail of The Lonesome Pine" (Vi 17338), a song which has become a standard over the years. The Brown-Harrison recording remained in the catalogues for more than a decade. So popular was the recording that shortly after its release, Victor attempted to repeat its success by pairing Brown and Harrison on "In That Blue Ridge Vale of Love" which is similar to the earlier song. On the reverse side, Victor put Wilfred Glenn singing "While the Rivers of Love Flow On" an apparent follow up to his successful "Till the Sands of the Desert Grow Cold" (Vi 17268). This recording, following the path of so many sequels, was not as successful as the originals.

Perhaps the most durable artist of this type was Helen Clark. Miss Clark made her first recordings for Victor about 1911 (an early solo success being "My Trundle Bed"-Vi 16868) and shortly afterwards teamed up with Walter J. VanBrunt (later Scanlan) for numerous sprightly duets. Together, they recorded "Rose of Pyramid Land" (Vi 17173), Kern's "Don't Turn My Picture to the Wall" (Vi 17245), and Rudolph Friml's "Sympathy", from "The Firefly" (Vi 17270). Clark and VanBrunt seem to have made no more Victor recordings together after 1915. Shortly afterwards, Walter J. VanBrunt became Walter Scanlan, continuing his career on other labels, while Helen Clark recorded for Edison and continued to record for Victor only occasionally. In 1918, for example, she was paired with Henry Burr on "On the Level You're a Little Devil" (Vi 18508) from the "Passing Show" of that year. By 1923, only two titles by Miss Clark remained in the catalogue--both solos, strangely enough.

By this time, all of the romantic male vocalists of the previous two decades had long passed their peaks or had retired al-

together, save for Henry Burr. Alice Green had apparently retired, the name "Edna Brown" had been discarded, and the two leading female singers of the teens, Elsie Baker and Olive Kline, had been promoted to the more expensive blue label. At the time, there seem to have been no leading black label female artists. Lucy Marsh and Olive Kline sang the current operetta successes on the blue label, but there appear to have been no black label counterparts. Names like Marcia Freer and Della Baker appear here and there in the catalogues, but none attained any real degree of prominence.

Henry Burr, however, was not alone in the male division. He now had competition from Charles Hart, Lewis James, and Elliott Shaw, who, with the help of Wilfred Glenn, could band together and turn out records as the "Shannon Four" or the "Shannon Quartet". It does not seem peculiar, therefore, that there should be few romantic duets in this period, since there were few females to take part in them. However, about 1924, Helen Clark made a rather spectacular comeback on Victor records, becoming, once again, a leading popular recording artist.

In 1924 and 1925 she recorded "June Night" with Elliott Shaw (Vi 19423), "Tea For Two" and "I Want to be Happy" (Vi 19463), and "When You and I Were Seventeen" (Vi 19588), with Lewis James.

Now, at the dawn of electrical recording we find that the romantic duet had been virtually abandoned. Helen Clark had the distinction of being Victor's only black label female singer to survive the transition, and Miss Clark's career on the "popular" label compares favorably in length with those of well-remembered artists such as "A Cup of Coffee, a Sandwich, and You" (Vi 19903), and "Normandy" (Vi 19941), with Franklyn Baur. Helen Clark apparently made few solos or duets after that, apparently ending her solo career in 1929, with "Wee Bit O' Love" and "Smiling Irish Eyes" (Vi 22026). In the meantime, she seems to have gone the way of her other contemporaries, ending her long recording career with Elsie Baker, Olive Kline, and Lucy Marsh as a member of the famed Victor Salon Group, on both black and red-seal recordings.

Meanwhile, on Brunswick, Franklyn Baur made several electrical recordings with Virginia Rea, such as "Baby", "Looking for a Boy", "Maybe", and others. But Miss Rea seems to have left Brunswick in 1926, after only a few years of recording, and their professional relationship was terminated. At the same time, on Victor, only Gladys Rice (who had been with Edison for a decade) helped keep alive the romantic duet. She sang "Dye Love Me?" with Billy Murray (Vi 19903), "Two Little Blue Birds" "The Boy is You and The Girl is Me" (Vi 20163) and "You're The Cream in My Coffee" (Vi 21854) with Franklyn Baur, but, like Helen Clark, made only a handful of records. Eventually, Miss Rice, like Miss Clark, seems to have joined the Victor Salon Group.

By 1930, the changing styles of popular music and artists had all but eliminated the romantic duet as a form of entertainment. Only Jeanette MacDonald and Nelson Eddy appear as singers of this type in the 1930s. The great recording stars of the teens and twenties had either died, retired, or become homeless soloists in organizations like the Victor Salon Group, and the recording companies turned their ef-



BILLY MURRAY



WALTER SCANLAN

THE EXTRA-ORDINARY BERT LOWN

LEN KUNSTADT
BY JOHN R. NELSON
BOB COLTON

The amount of interest generated by John Steiner's 'Spencer Clark/ Bert Lown' information which appeared in RR#13 has given us the incentive to delve deeper into Lown's recording career. John R. Nelson, veteran researcher, has certainly aided this project no end with the fine discographical notes he has passed our way. We have dug into our research files and have uncovered a mass of information on the career of Bert Lown. The fine quality and prolific quantity of Lown's recordings certainly serves as an attestation to his popularity. In just the short space of 3½ years Lown recorded under his own name for the American Record Corporation group of labels; for Columbia and their subsidiaries labels, Harmony, Diva and Velvetone; for the unusual Hit-Of-The-Week label; and a host of recordings for the Victor outfit. The man was considered so important in musical circles that the then very popular 'Orchestra World' devoted practically an entire issue to his musical career. The leading popular music magazine, 'Metronome' carried many accounts of his musical adventures. All forms of communicative media 'spelled' his name to the public.

In the following account we shall take you back to these hectic years and give you a discographical and archivistic review of Bert Lown.

BERT LOWN AND HIS ORCHESTRA

Feb. 11, 1929

(ADRIAN ROLLINI FEATURED ON BASS SAX)(*)

147961-3 TOMORROW'S VIOLETS (v. Irving Kaufman) HAS63, DIVA2863, VELVET1863
147962-2 MY CASTLE IN SPAIN IS A SHACK IN THE
LANE (v. Tom Frawley) HAS53, DIVA2853, VELVET1853
147963-2 RED SKIN (v. Tom Frawley) HAS52, DIVA2852, VELVET1852

(*) via aural identification; also observe following notes exhumed from the April 1929 issue of 'Orchestra World'
"LOWN CORRALS ROLLINI - Adrian Rollini, famous bass saxophonist, at present playing at the Hotel Savoy, London, was in New York recently, to meet several recording and private engagements arranged by Bert Lown. When he returns this summer for permanent stay, he will work exclusively for Lown office."

STACCATO NOTES ON LOWN'S ORGANIZATION - In the April 1929 issue of 'Orchestra World' the following 'Staccato Notes' gave an indication of musicians associated with Lown. Since we feel that the date of these notes is concurrent with the Lown recordings under discographical discussion we shall include them in this section....It should not be assumed that Lown's association with these musicians necessarily places their names in recording sessions set up Lown. Research has already proved that some of the following musicians were on Lown recording dates..However many others listed herein still have to be investigated.

Dersey Brothers.....Red Nichols, trumpeter extraordinary, who recently toured successfully with the orchestra.....Fulton McGrath, pianist with such prominent leaders as Henry Santrey, Fredd Hamm and Charles Dernberger.....Ward Lay, string bass and tuba with Sleepy Hall and at present recording with the California Ramblers.....Fletcher Hereford, reeds, also a former California Ramblers star.....Miff Mole, trombone with Whiteman himself.....Norman Lanning, reeds, who got beautiful tan in Florida with Ernie Helst.....Artie Mahn, banjo, guitar and singer who left Texas Guinan.....Herman Mitnitzky, cello.....Phil Cole, reeds, who was with Mike Markels.....Thomas Fellini, formerly with Lopez, Mal Hallett and California Ramblers.....Phil Hart who trumpets to make Gabriel Jealous was in right spot when he played with Natzy and Lillienfeld.....Johnny Costello, reeds, busy on the air with the platter recordings.....Fritz Prespere, violinist, former band leader.....Chauncey Gray, formerly with Texas Guinan, now recording with the California Ramblers.....Al Riddle, reeds, former leader.....Herman Mahr, pianist and arranger who helped boost Frank Cornwall with his arrangements, also one of the most commanding of Irving Aaronsen Commanders....Albert Weber, string bass & tuba.....George Teehey, reeds.....Stan King, one of the finest drummers.....Jack Jacobson (no instrument given).

BERT LOWN AND HIS LOUNGERS

April 5, 1929

(SEE JOHN NELSON NOTES FOR PERSONNEL AND COMMENTS FOLLOWING THIS SET)

148178-2 BIG CITY BLUES HA920, DIVA2920, VELVET1920
148179-2 HERE COMES MY BALL AND CHAIN HA92, DIVA2892, VELVET1892
148180-3 THE JAZZ ME BLUES HA974, DIVA2974, VELVET1974

JOHN NELSON NOTES: In the May 1952 issue of the Canadian magazine, "Record Exchange" I discussed the Columbia recordings of Bert Lown, and listed thirteen titles which were issued on the Columbia, Harmony, Diva, Velvetone labels. Included in this compilation were the three titles recorded by "Bert Lown and His Loungers", namely "Big City Blues", "Here Comes My Ball And Chain", and "The Jazz Me Blues" (148178/79/80 respectively). The personnel I gave for this session was exactly as recalled by Bert Lown, himself: - BUNNY BERIGAN (1st trumpet), EDDIE FARLEY (2nd trumpet), MIFF MOLE (trombone), JIMMY DORSEY, LARRY TICE, PAUL MASON, ADRIAN ROLLINI (reeds), WARD LAY (tuba), CARL KRESS (guitar and banjo), CHAUNCEY GRAY (piano), STAN KING (drums).....



BERT LOWN

Since that time I have been assailed by Woody Backensto, Bozy White, Howard Waters and others claiming that Berigan could not possibly have been on this April 5, 1929 session. Normally, musicians' memories cannot be relied upon when it comes to recalling personnels. However, this was obviously a special pick-up date, and the three titles are a marked contrast to Lown's normal fare, as the jazz content is fairly high. Hence I feel that Lown would recall this session accurately, and I have no reason to doubt that Berigan was present. I do not say that Berigan is the soloist, just because Lown lists him as first trumpet (although at that early date I doubt if Bunny had attained a distinctive and recognizable style). Incidentally, Lown says that on this date, Kate Smith was auditioned, another reason for him to recall this particular session

Unfortunately, the titles recorded the same day do not help out much. 148176/7 were two titles by Paul Specht "I'm Still Caring" and "You're Just Another Memory." Annette Hanshaw is on 148181/2 "That's You Baby", "Big City Blues" and the 'Index' only lists Klein and J. Dersey and the rest as "unknowns" for these two titles.

INDEX TO JAZZ NOTES: Volume 3, p.112 of this discographical reference (published in the mid 40s) gave the following personnel for the LOUNGERS session: (SHERRY MAGEE, LOU BODE, PAUL MASON - reeds; FRANK CUSH, EDDIE FARLEY - trumpets; GLENN MILLER - trombone; CHAUNCEY GRAY - piano; BUDDY FALCO - violin; TOM FELLINI - banjo; WARD LAY - bass; STANLEY KING - drums...RR)

JOHN NELSON NOTES on LOWN'S BILTMORE BAND

Turning to Lown's recording activities for other labels, here is a near-complete listing. While I cannot supply personnel details for these discs, I do have a fine collective line-up for the Biltmore band given to me several years ago by English collector and authority, Charles Wareing. You will note that John Steiner's notes in RR (issue13) re Spencer Clark are corroborated by Mr. Wareing.

December 3, 1929 . Orchestra opened at the Biltmore Grill, N.Y.: Lown (leader), Buddy Falco (violin), Frank Cush, Ed Farley (trumpets), Glenn Miller (trombone), Sherry McGhee (alto), Lou Bode (2nd alto), Paul Mason (tenor), Chauncey Gray (piano), Tom Fellini (banjo), Ward Lay (bass), Stan King (dms)

Adrian Rollini (bass sax, 2nd trombone etc) added almost at once, on return from Europe.

Early 1930

Miller replaced by Al Philburn, McGhee by Fletcher Hereford. Bode by Mace Irish, Falco by Mac Ceppes.

Early May 1930 Lay replaced by Merrill Klein
 Early June 1930 Harford replaced by Larry Tice
 Summer 1930 Irish replaced by Elmer Feldkamp
 October 1930 Victor contract signed
 Apr/May 1930 Rollini replaced by Spencer Clark
 Summer 1931 Cush replaced by Phil Capicotte
 September 1931 King replaced by Frank Flynn
 June 1932 Band breaks up, being succeeded at the Biltmore by Paul Whiteman

BERT LOWN AND HIS BILTMORE MUSIC

149740 ONLY A ROSE HA1111
 149741 UNDER A TEXAS MOON HA1088
 149742 IF I WERE KING HA1111

BERT LOWN HOTEL BILTMORE ORCHESTRA

9291-3 I LOVE YOU, BELIEVE ME I LOVE YOU (vo. Buddy Blue) PE15270 RE8939 BAO588
 9292-1 THE PERFECT SONG (vo. Buddy Blue) PE15270 RE8939
 9323-2,3 THE ONE I LOVE JUST CAN'T BE BOTHERED WITH ME PE15274 BAO592
 9324-3 KEEPIN' MYSELF FOR YOU (vo ?) PE15271
 9325-3 ONE GIRL (vo ?) PE15271

BERT LOWN HOTEL BILTMORE ORCHESTRA

9545-3,4 STRIKE UP THE BAND (vo. Buddy Blue) PE15296 BAO655
 9546-2 I NEVER DREAMT (vo. Buddy Blue) PE15295
 9547-3 BLUE IS THE NIGHT (vo. Buddy Blue) PE15295

W150655 UNDER THE SUN, IT'S ANYONE UNDER THE MOON ITS YOU CO 2258 D
 W150656 BYE BYE BLUES CO 2258 D

W150784-2 MAYBE IT'S LOVE (vocal refrain) CO 2292 D
 W150785-2 I'LL BE BLUE, JUST THINKING OF YOU (vocal refrain) CO 2292 D

BERT LOWN ORCHESTRA

HELLO BABY HIT OF THE WEEK 1021
 BERT LOWN AND HIS BILTMORE MUSIC HIT OF THE WEEK 1032
 CONGRATULATIONS HIT OF THE WEEK 1090
 BYE BYE BLUES

Note: The Hit-Of-The-Week date is a guess and may be off several months

BERT LOWN AND HIS HOTEL BILTMORE ORCH

on NOVEMBER 1930/MAY 1932
 I'M YOURS (vocal Biltmore Rhythm Boys) VI22541
 -3 HERE COMES THE MOON (" " ") VI22541
 PENALTY OF LOVE VI22568
 LOVING YOU THE WAY I DO VI22568
 -3 AND THEN YOUR LIPS MET MINE (vo. Elmer Feldkamp) VI22582, HMV B5958
 64625 -3 YOU'RE SIMPLY DELISH (vo. Biltmore Rhythm Boys) VI22582, HMV B5958
 CRYING MYSELF TO SLEEP VI22583, HMV B5968
 YOU'RE THE ONE I CARE FOR VI22583, HMV B5968
 -1 LONESOME LOVER (vo. Elmer Feldkamp) VI22602
 67751 -1 TO WHOM IT MAY CONCERN (vo. Biltmore Trio) VI22603, HMV B5981
 67404 HEARTACHES VI22612, HMV B6051
 SAY "HELLO" TO THE POLKS BACK HOME VI22612
 -2 BY MY SIDE (vo. Elmer Feldkamp) VI22623, HMV B6005
 -1 I'M SO AFRAID OF YOU (vo. Elmer Feldkamp) VI22623
 MY MISSOURI HOME (vo. Elmer Feldkamp) VI22624
 -2 WHEN YOUR LOVER HAS GONE (vo. Male Trio) VI22652
 -2 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (vo. EF) VI22652
 -2 WERE YOU SINCERE? (vo. Elmer Feldkamp) VI22653
 -2 I'VE FOUND WHAT I WANTED IN YOU (vo. Male Trio) VI22653
 -2 RUNNING BETWEEN THE RAIN DROPS (vo. EF) VI22654, HMV B6020
 -2 WHEN I TAKE MY SUGAR TO TEA (vo. Male Trio) VI22654
 I WANNA SING VI22689
 NOW YOU'RE IN MY ARMS VI22689
 -1 LET ME HUM A HYMN TO HER TONIGHT (vo. Male Trio) VI22696
 -2 I'M PAINTING PICTURES (vo. Elmer Feldkamp) VI22725
 -1 NEVER (vo. Male Trio) VI22725
 JUNE TIME IS LOVE TIME VI22740
 AFTER TONIGHT VI22744
 THE FIRST GIRL I MET VI22754
 MY SUCCESS VI22787
 ALONE IN A CORNER VI22787
 -1 I CAN'T GET MISSISSIPPI OF MY MAND (vo. EF) VI22795
 SWEET SUMMER DREAMS VI22804, HMV B6122
 YOU CALL IT MADNESS BUT I CALL IT LOVE VI22804
 70214 LET'S DRIFT AWAY ON DREAMER'S BAY VI22805
 BLUES IN MY HEART VI22810
 THE MORE YOU HURT ME VI22908
 WAS THAT THE HUMAN THING TO DO? VI22908
 TIRED VI22927
 -1 I CAN'T BELIEVE IT'S TRUE VI24086
 -1 GOODBYE TO LOVE VI24086
 -2 OVER THE WEEK END (vo. Elmer Feldkamp) VI24087
 -1 I'M YOURS FOR TONIGHT (vo. Elmer Feldkamp) VI24087
 I WISH I HAD WINGS VI 24116

ISN'T IT HEAVENLY (vo. Ted Helt) BB 5067
 IT WAS A NIGHT IN JUNE (vo. Ted Helt) BB5067
 I COVER THE WATERFRONT (Mac Cappon-vo) BB5068, ELECTRODISC 1991
 MISSISSIPPI BASIN (Ed Farley-vo) BB5068, ELECTRODISC 1991
 MY HEART'S DESIRE (vo. Ted Helt) BB5087
 I'LL BUILD A NEST (vo. Ted Helt) BB5087
 MOONSTRUCK (vo. Ted Helt) BB5099
 HERE YOU COME WITH LOVE (vo. Ed Farley) BB5099

(We would like to thank Ray Wendell of Medford Mass. for the help he supplied in locating the majority of Lown's Victor listings)

LETRONOME, October 1930

Bert Lown, writer of Bye Bye Blues & jovial maestro of the Hotel Biltmore Orchestra, which has been judged the Blue Ribbon Band of the Columbia Broadcasting System became a promoter of orchestras at a very early age. Shortly after graduation from High School he booked an orchestra on one of the South American liners where he filled engagements at Sao Paulo Club and Club Plaza in Buenos Aires. After first taste of Orchestra leadership he realized that his ultimate aim in life was to attain world-wide reputation as a creator and manager of a chain of really worthwhile musical units. In winter of 1927 he opened a tiny office on Broadway and started out on the way to fame. In December of the same year, he aroused the interest of Don Dickerman who had just opened the Haight-Ho Club. Lown placed an orchestra at the club under Rudy Vallee. That was the beginning of a business partnership which later became Lown-Vallee Orch... Good fortune followed this combination, bringing with it many engagements and contracts and followed Lown afterwards as well. Lown has been steadily coming to the fore as a leader. His Hotel Biltmore Orchestra has become famous for its snappy syncopation. The orchestra and Mr. Lown have also been booked for several radio hours and a vaudeville tour.

ORCHESTRA WORLD, April 1929

Following the prevalent trend toward mergers, Bert Lown has effected a combination whereby many orchestra leaders, appearing at prominent hotels and night clubs will turn over all their individual bookings to Bert Lown. This relieves the leaders of the worries entailed in sending out bands, and places the responsibility on Mr. Lown.

Bert Lown has signed a contract to do a series of 12 shorts, with one of his units for Roseland Productions.

A contract has recently been signed, wherein Bert Lown agrees to record vocal and 'hot' discs for Columbia and Velvetone, under his own name. Several of the numbers have already been registered, and we understand that there is a distinctiveness in recordings. This is a departure for the Lown office, which has hitherto been identified with the 'sweet' type of band. One of the first releases was "Jazz Me Blues."

MORE than 100 proms and house parties have been booked by Lown during April, May and June. Bert has special bands to play at Colgate, Amherst, Holy Cross, Princeton, etc.

Among bands booked out of Lown office are Miff Mole, Dorsey Brothers, Lee McGenville, Red Nichols, Irving Brodsky, Fletcher Harford, Chamney Gray.

ASCAP FINTYPE

LOWN BERT, composer, conductor, public relations executive; born, White Plains, N.Y., June 6, 1903. ASCAP 1942. Education, high school, special courses in publicity, public relations, sales technique, sales promotion, business economics, marketing and public speaking. Salesman, sales executive 1921-26. Own theatrical booking office, New York 1926-1928. Leader of own orchestra 1928-1941. New York radio, recording artist, staff attraction. Toured U.S. 1932-39. Musical director, Hotel Capobana, Rio De Janeiro 1939-41; engagements in Buenos Aires and Uruguay; recordings and broadcasting. Executive war relief work for British War Relief Society, United China Relief, Inc; The Greater New York Fund, National War Fund 1941-43; Red Cross War Fund 1943-44. From 1944, Committee for Economic Development. Since 1946, vice president of Muzak Corp. Songs: "Bye Bye Blues"; "You're The One I Care For"; "By My Side"; "Tired"; "Thumbs Up"; "Let Me Fill Your Day With Music"; "My Heart And I".

***** ATTENTION*****
 * OUR SECOND BULLETIN IS IN ITS PREPARATION *
 * STAGE, IT IS FREE TO OUR READERS. *
 * REQUESTS MUST BE MADE IN WRITING *
 * SUPPLIES OF BULLETIN NO. 1 WAS COMPLETELY *
 * EXHAUSTED *

PIANO-ROLLOGRAPHY

BLUES-JAZZ MUSIC ROLLS

OF 1922

-EXPLORATORY-

-Len Kunstadt

JANUARY 1922

ARCHIE LUCAS
ARCHIE LUCAS
ARCHIE LUCAS
NO CREDITS

DOWN HOME BLUES(DELANEY) - STANDARD
GOT TO HAVE MY DADDY BLUES(JONES) - STANDARD
RAMBLING BLUES (LAROCCA) - STANDARD
SPECIAL BLUE REVIEW (1)ST. LOUIS BLUES (2) BLUIN' THE BLUES
(3)A GOOD MAN IS HARD TO FIND (4)BROADWAY BLUES (5)SWEET ALIN'
PIG BLUES (6)SWEET MAMMA BLUES (7)SLOW AND EASY BLUES (8)JOE
TURNER BLUES (9) ROYAL GARDEN BLUES (10)WICKED BLUES

-AUTOMATIC MUSIC ROLL A789

NO CREDITS

RAG REVIEW (1)BLACK AND WHITE RAG (2)CANNON BALL RAG (3)MAPLE
LEAF RAG (4)12TH STREET RAG (5)DALLAS BLUES (6)RED PEPPER RAG
(7)WABASH BLUES (8)GOOD GRAY RAG (9)CHICKEN REEL (10)TISHOMINGO
BLUES
-LIND SPECIAL NO.25

FEBRUARY 1922

JAMES P. JOHNSON
CLARENCE JOHNSON

I'VE GOT MY HABITS ON(SHAPER, DURANT) - U R S
I'M GOIN' AWAY TO WEAR YOU OFF MY
MIND BLUES(SMITH, JOHNSON) - U S

ARCHIE LUCAS
ARCHIE LUCAS
NO CREDITS

I ADN'T GIVIN' NOTHIN AWAY BLUES - STANDARD
I WANT MY DADDY NOW BLUES(ADLER) - STANDARD

ALL HIT BLUES (1)ARITHMETIC BLUES (2)BALTIMORE BUZZ (3)AUNT
HAGAR'S CHILDREN BLUES (4)SWEET MAN O'MINE BLUES (5)STINGARES
BLUES (6)OLD TIME BLUES (7)FIRESIDE BLUES (8)BOW NOW BLUES
(9)BLUE DANUBE BLUES (10)MYSTERIOUS BLUES

-AUTOMATIC MUSIC ROLL A796

SPECIAL BLUES RELEASE

J. LAWRENCE COOK
JAMES P. JOHNSON
JAMES P. JOHNSON
J. LAWRENCE COOK
JAMES P. JOHNSON
JAMES P. JOHNSON
J. LAWRENCE COOK
JAMES P. JOHNSON

DYING WITH THE BLUES(HENDERSON, COOK) - U R S
JOE TURNER BLUES(HANDY) - U R S
LOOK WHAT A FOOL I'VE BEEN(WILLIAMS) - U R S
MISSISSIPPI BLUES(HEGAMIN, WILLIAMS) - U R S
NERVOUS BLUES(BRADFORD) - U R S
OLE MISS BLUES(HANDY) - U R S
OLD TIME BLUES(BRADFORD) - U R S
VAM'N' LIZA JANE - U R S

MARCH 1922

JOE GOLD
JOE GOLD
ARCHIE LUCAS
ARCHIE LUCAS
NO CREDITS

BOY NOW BLUES(FRIEND & OSBORNE) - CONNORIZE
DOWN HOME BLUES(DELANEY) - CONNORIZE
AUNT HAGAR'S CHILDREN BLUES(HANDY) - STANDARD
CAN'T FEEL JOLLY BLUES - STANDARD

NOVELTY BLUE ROLL (1)BROTHER LOW DOWN BLUES (2)SWEET MAN O'MINE
BLUES (3)AUNT HAGAR'S CHILDREN BLUES (4)CRY BABY BLUES (5)STUT
MISS LIZZIE BLUES (6)SLOW AND EASY BLUES (7)GYPSY BLUES (8)YELLOW
DOG BLUES (9)BOW NOW BLUES (10)WABASH BLUES

-CLARK AUTOMATIC Q-2070

APRIL 1922

JOE GOLD
NO CREDITS
NO CREDITS
ARCHIE LUCAS

I WONDER BLUES(LITTLE LYMAN) - CONNORIZE
HOUSTON BLUES(THOMAS) - KIMBALL
THE FIVES BLUES(THOMAS & THOMAS) - KIMBALL
I'VE GOT THE WONDER WHERE HE WENT AND
WHEN HE'S COMING BACK BLUES(LITTLE) - STANDARD

NO CREDITS

BLUE (1)DOO DAH BLUES (2)SCHOOL HOUSE BLUES (3)LONESOME MAMMA
BLUES (4)ARITHMETIC BLUES (5)I'M JUST TOO MEAN TO DRY (6)THE
DOWN HOME BLUES
-CLARK AUTOMATIC E118

MAY 1922

CLARENCE JOHNSON
CLARENCE JOHNSON
CLARENCE JOHNSON
CHET DODSON
J. RUSSELL ROBINSON

VIRGINIA BLUES(ERDMAN, MCINIKEN) - U S
DOO DAH BLUES(ROSE, WHITE) - U S
HEAR COMES DINAH(PERKINS) - U S
MUSCLE SHOALS BLUES(THOMAS) - U S

SPECIAL BLUE ROLL (1) ROYAL GARDEN BLUES (2)SINGIN THE BLUES
(3)BLUIN THE BLUES (4)WHERE IS MY DADDY NOW (5)THOSE MEAN BLUE
SUNDAY BLUES (6)ST. LOUIS BLUES (7)HOOKING COW BLUES (8)PLAY 'EM
FOR MAMMA, SING 'EM FOR ME (9)BEALE STREET BLUES (10)YELLOW DOG
BLUES
-CLARK AUTOMATIC Q-2102

J. RUSSELL ROBINSON

(1)ST. LOUIS BLUES (2)BEALE STREET BLUES (3)YELLOW DOG BLUES
(4) HOOKING COW BLUES (5)ROYAL GARDEN BLUES
-CLARK AUTOMATIC A-1544

JUNE 1922

SYBIL COURT
CLARENCE JOHNSON
CLARENCE JOHNSON
CLARENCE JOHNSON
CLARENCE JOHNSON
CLARENCE JOHNSON
CLARENCE JOHNSON
JAMES P. JOHNSON
J. RUSSELL ROBINSON

THE MELROSE RAG(HUBERT BAVERSACHS) - CONNORIZE
CAROLINA BLUES(RINGLE) - U S
THE FOWLER TWIST BLUES(POWLER) - U S
ALABAMA MAMMY(PLEESON, VON TILZER) - U S
AUNT HAGAR'S CHILDREN BLUES(HANDY) - U S
THE NEW YORK GLIDE BLUES - U S
CUDDLE UP BLUES(DE COSTA, JEROME) - U S
STATE STREET BLUES(THOMPSON, WILLIAMS) - U S
HARLEM STUT(JOHNSON) - U R S
DECATOR STREET BLUES(GILBERT, WILLIAMS, HAMMED) - U R S

PETE WENDLING

SELECTED BLUES (1)MEMPHIS BLUES (2)SQUEALIN PIG BLUES (3)BELL
ROP BLUES (4)CRAZY BLUES (5)DISCONTENTED BLUES (6)BOW NOW BLUE
(7)TISHOMINGO BLUES (8)SWEET MAMA, PAPA'S GETTING MAD (9) BLUE
MY NAUGHTY SWEETIE GIVES TO ME (10)SLOW AND EASY
-CLARK AUTOMATIC 279

JULY 1922

ARCHIE LUCAS
NO CREDITS

BUZZ MIRANDY(FRANKLIN) - STANDARD
BLUES SPECIAL REQUEST (1)THE BUGLE BLUES (2)VIRGINIA BLUES
(3)TEE PEE BLUES (4)BROKEN HEARTED BLUES (5)THE GOOTIE CRAWL
(6)DECATOR STREET BLUES (7)THOSE LONGING LONESOME BLUES
(8) HIGH BROWN BLUES (9)BLACK EYED BLUES (10)WEST TEXAS BLUES
-CLARK AUTOMATIC 286

NO CREDITS

HAND PICKED BLUES (1)MEMPHIS BLUES (2)SQUEALIN PIG BLUES
(3)CRAZY BLUES (4)DISCONTENTED BLUES (5)BLUES MY NAUGHTY SWEET
GIVES TO ME (6) SLOW AND EASY
-CLARK AUTOMATIC E199

AUGUST 1922

CLARENCE JOHNSON
JAMES P. JOHNSON

LONESOME MAMA BLUES(NICKEL, BROWN) - U S
HE MAY BE YOUR MAN(JOHNSON) - U R S

SEPTEMBER 1922

LEONEL FOWLER
CLARENCE JOHNSON

HE MAY BE YOUR MAN - U S
ROCK ME IN MY SWANEE CRADLE BLUES
(PARISH, YOUNG, SQUIRES) - U S
SWEET INDIANA HOME BLUES - U S
BIRMINGHAM BLUES(MCCORD, MATTHEWS) - U R S
STUTTIN AT STROTTERS BALL(WILLIAMS) - STANDARD
BLUE EYED BLUES(B. FAZIOLI) - U S
STUTTIN AT STROTTERS BALL(WILLIAMS) - U S
HARD TIME BLUES - VOCAL STYLE

OCTOBER 1922

ROY BARGY
ROY BARGY
JAMES BLYTHE
IRVING BRODSKY
J. LAWRENCE COOK
ARCHIE LUCAS
ARCHIE LUCAS

SLIPSY - MEL ODER
SOMEBODY CAPER - MEL ODER
POOR LITTLE ME BLUES(BURDETTE) - U S
ST. JOE (WHITE, MEYER) - STANDARD
PACIFIC COAST BLUES(HEGAMIN, HAMMED) - U S
HE MAY BE YOUR MAN(POWLER) - STANDARD
YOU CAN HAVE HIM I DON'T WANT HIM
BLUES(DOUGHERTY) - STANDARD
SEND BACK MY HONEY MAN(HANDMAN) - STANDARD
BLUES (1)BIRMINGHAM BLUES (2)PACIFIC COAST BLUES (3)HE MAY
BE YOUR MAN (4)CUDDLE UP BLUES (5)YANKEE DOODLE BLUES
(6)STATE STREET BLUES
- CLARK AUTOMATIC E142

ARTHUR SCHUTT

NO CREDITS

NOVEMBER 1922

J. LAWRENCE COOK

ARCHIE LUCAS

ARTHUR SCHUTT

WISH I COULD SHIMMY LIKE MY SISTER KATE(PIRON) - U S
WISH I COULD SHIMMY LIKE MY SISTER KATE(PIRON) - U S
WISH I COULD SHIMMY LIKE MY SISTER KATE(PIRON) - STANDARD
WAY DOWN YONDER IN NEW ORLEANS(LATTON) - STANDARD

DECEMBER 1922

CLARENCE JOHNSON

ARCHIE LUCAS

ARTHUR SCHUTT

I'M GOIN' AWAY TO WEAR YOU OFF MY MIND
BLUES (SMITH, JOHNSON) - U S
THAT DA DA STRAIN (DONELL) - STANDARD
LOVIN' SAM - SHEIK OF ALABAMA (AOR) - STANDARD

THE GROOVE CATALOGUE

COMPILED BY ANTHONY ROTUNDA

GROOVE ARTISTS

Annie Alford	0172
Sue Allen	0012-0037-0102
	0115-0130-0168
The Avalons	0141
Mickey Baker	See Mickey & Sylvia
George Benson	0024
Big Connie	0142
Oscar Black	0012-0037-0102
	0115-0130-0168
Otis Blackwell	0034
The Blue Flames	See Chris Powell
Bobby & Melvin	0178
Sonny Brooks	0027
Boots Brown & Orch.	LG-1000-EGS-1000
Little Tommy Brown	0132-0143
Frank Brunson	0173
Sam Butera	0005-0018-0033
	EGA-1
Johnny Byrd Orch.	0155
Charles Calhoun	0149
The Collegians	0163
The Constellations	0140
The Coronets	0114-0116
Cousin Leroy	0123
Big Boy Crudup	0011-0028
King Curtis	0160
Larry Dale	0020-0029
The Dappers	0156
Bonnie Davis	0032
Varetta Dillard	0139-0152-0159
	0167-0177
Dan Drew & Orch.	LG-1000-EGS-1000
Jack Dupree	0171
El-Venon	0170
The Four Students	(Students)
Roy Gaines	0146-0161
Gene Gilbeau	0008-0028
Ann Gilbert	0165-LG-1004
	EGA-12-13-14
Chick Green Orch.	0107
Big John Greer	0002-0016-0038
	0100-0108-0119
The Gypsies	0117-0129-0137

Open Titles 0017-0031-0148-0174

GROOVE

0001 The Du-Droppers	Speed King	E3	2812
0002 John Greer	Dead Broke	E3	2883
0003 Buddy Lucas Orch	You'll Never Be Mine	E3	0883
	Bottle It Up And Go	E3	2884
0004 Bertice Reading	My Pinch Hitter		
	I Got Drunk	E3	2910
0005 Sam Butera	I'd Gladly Do It Again	E3	2921
	I Gotta Know	E3	2417
0006 Buddy Lucas Orch.	The Things I Love	E3	2421
	I Don't Want to Set The World On	E3	3496
0007 Parla Marini	I Need Help	(Fire)	
	No Help	E3	3497
0008 Milt Tremier w. Gene	I'll Never Be Free	E3	2889
Gilbeau Quartet	A Sunday Kind Of Love	E3	2891
0009 Miss Peaches	Straighten Up Baby	E3	2634
	Why	E3	2635
0010 Melvin Smith	Calling Moody Field Pt. 1	E4	3593
	" " " 2	E4	3594
0011 Big Boy Crudup	You Can't Stay Here		
	No Baby		
0012 Sue Allen & Oscar Black	Fall On Your Knees And Pray		
	I Love My Baby	E4	3829
0013 The Du-Droppers	I'll Get By	E4	3830
	Bold Me Baby	E4	3863-1a
0014 Paul Williams's Orch.	Just Whisper	E4	3865-1a
	How Much Longer	E4	3577
0015 Sonny Terry	Spread Joy	E4	3578
	Women Are The Root Of All Evil	E4	3500
0016 Big John Greer	Lost Jawbone	E4	3507
	Louise	E3	0852-1b
0017	When The Roses Bloom In Lover's	E3	2885-1a
	Too Long (Lane)		
0018 Sam Butera	The Tent	E4	3481
	Sam's Clam	E3	1945
0019 Mae. Ernestine Washington	Holding On Pt. 1	E4	3808
	" " " 2	E4	3809
0020 Big Red Mc Houston	I'm Tired	E4	4122
	Where Is My Honey	E4	4123
0021 Sam 'Highockets'	Go Mama Go	E4	3126
Henderson	Too Bad Sweet Mama	E4	3127
0022 Bertice Reading	I Wash My Hands	E4	4145-1a
	Little Things Mean A Lot	E4	4146-1a
0023 Piano Red	Decatur St. Blues	E4	3848
	Big Rock Joe From Kokomo	E4	3849
0024 George Benson	It Should Have Been Me #2		
	She Makes Me Mad		
0025 Parla Marini	Candy		
	All Or Nothing At All		
0026 Big Boy Crudup	She's Got No Hair	E4	3938
	If You Ever Been To Georgia	E4	3941
0027 Sonny Brooks	Champ Ale	E4	3198
	Sentimental Blues	E4	3199
0028 Milt Tremier w. Gene	Day Old Bread		
Gilbeau Quartet	Give A Little Time	E4	4728
0029 Larry Dale	You Better Need My Warning	E4	4730
	Please Tell Me	E4	4698
0030 Buddy Lucas Orch.	High Low Jack	E4	4700
	No Dice	E4	4700

0031

0032 Bonnie Davis & The	How Could You	E4	4785
Piccadilly Pipers	Since You're Gone	E4	4786
0033 Sam Butera	Sam's Raveria	E4	4737
	Who's Got The Key	E4	4738
0034 Otis Blackwell	Oh, What A Babe	E4	4713
	Here I Am	E4	4714
0035 The Rommies	Till The Was Was Morning	E4	3918
	Your Kind Of Love	E4	4709
0036 The Du-Droppers	Boat 'Em Up		
	Let Nature Take It's Course		
0037 Sue Allen & Oscar Black	I Dedicate My Heart	E4	4985
	Don't Leave Me Here To Cry	E4	4986
0038 Big John Greer Orch.	Wait Till After Christmas	E4	5161-2a
	We Wanna See Santa Do The Mambo	E4	5162-2a

GROOVE

0100 John Greer	Will I Be The One	F5	1309-3a
	Lucky Lucky Me	F5	1310-3a
0101 Piano Red	Pay It No Mind	F5	0244-3a
	Jump, Man, Jump	F5	0245-3a
0102 Oscar Black & Sue Allen	Be My Baby		
	Ain't Nobody Home But Me		
0103 Maymie Watts	Quicksand		
	There Goes That Train	F5	2942
0104 The Du-Droppers	Give Me Some Consideration	F5	2943
	Talk That Talk	F5	2176
0105 Chris Powell & The Blue	Break It Up	F5	2176
Flames	Love Ya Like Crazy	F5	3408
0106 'Tiny' Kennedy	Country Boy	F5	3409
	I Need A Good Woman	F5	3104
0107 Chick Green & His Orch.	Greensleeves	F5	3105
	Intermezzo	F5	1307-2a
0108 John Greer	Soon, Soon, Soon	F5	1308-2a
	I'm Glad For Your Sake	F5	3549-3a
0109 Charlie Hughes	Itay Bitay	F5	3870-3a
	That's All I'm Asking For	F5	3102
0110 The Four Students	Hot Rotten Soda Pop	F5	3103
	So Near And Yet So Far	F5	4162
0111 Chris Powell & The Blue	Something's Gotta Give	F5	4163
Flames	Unchained Melody	F5	1792-2a
0112 The Senics	As I Live On	F5	4527-2a
	Bumble Bee	F5	4548-2a
0113 Lil McKenzie & The Four	Run Along	F5	4651-3a
Students	The Others I Like	F5	4766-3a
0114 The Coronets	I Love You More	F5	4767-2a
	Crimin' Doesn't Pay	F5	1745
0115 Oscar Black & Sue Allen	Baby, Please Don't Go	F5	1746
	I'll Live My Life Alone	F5	5251-3a
0116 The Coronets	The Bible Tells Me So	BB	5252-4a
	Hush	F5	5157-2a
0117 The Gypsies	One, Two, Three, Go	F5	5158-2a
	I'm Good To You Baby		
0118 Piano Red	Goodbye		
	Six O'Clock Bounce	F5	5777-2a
0119 Big John Greer	Come Back Maybelle	F5	5779-3a
	Night Crawlin'	E3	2614
0120 The Du-Droppers	I Wanna Love You	F5	2940
	You're Mine Already	F5	5365
0121 The Sycamores	I'll Be Waiting	F5	5367
	Darling, Is It True	F5	5303-3a
0122 The Two Sweethearts	True Love Is Missing	F5	5204-3a
	If You Asked Me	F5	5147-7a
0123 Cousin Leroy	Goin' Back Home	F5	5148-2a
	Catfish	F5	7034-3a
0124 Emmett Hobson	Mattie Bee	F5	7035-3a
	Where Is Joe?	F5	7032-3a
0125 Mr. Bear	How Come	F5	7033-2a
	I'm Gonna Keep My Good Eye On You		
0126 Piano Red	Red's Blues		
	Gordy's Rock	F5	9222-3a
0127 Zilla Mays	Come Back To Me	F5	9224-2a
	Right Now		
0128 Chris Powell & The Blue	Chinatown		
Flames	Goodbye Little Girl		
0129 The Gypsies	You've Been Away Too Long	F5	4769
	Rock Around The Christmas Tree	F5	7498
0130 Oscar Black & Sue Allen	Think Of Tomorrow	F5	7490-4a
W. The Four Students	Set A Wedding Day	F5	7493-4a
0131 Big John Greer w.	A Man And A Woman	F5	5200-4a
The Four Students	Blam	F5	5780-3a
0132 Little Tommy Brown	Don't Leave Me	F5	7855-3a
	Won't You Forgive Me	F5	7856-3a
0133 'Tiny' Kennedy	Taint Right		
	Strange Kind Of Feeling		
0134 The Nitecaps	A Kiss And A Vow		
	Be My Girl	F5	7740-2a
0135 Sonny Terry	Hootin' Blues #2	F5	7742-2a
	Ride And Roll		
0136 Piano Red	She Knocks Me Out		
	Jumpin' With Daddy		
0137 The Gypsies	Rockin' Pretty Baby		
	You've Been Away Too Long	F5	8380-3a
0138 Mr. Bear & His Bearcats	Peek-A-Boo	F5	8383-4a
	The Bear Hug		
0139 Varetta Dillard	Mama Don't Want		
	Darling, Listen To The Words Of		
0140 Jonah Jones Orch. w.	Come Sit By Me (This Song)	F5	8330-3a
The Constellations	God Loves You Child	F5	8531-3a
0141 The Avalons	Chains Around My Heart		
	Ooh--She Flow		
0142 Big Connie	Mumbler Blues	BB	2019
	Wait Till Next Week Baby	BB	2020
0143 Little Tommy Brown	The Thrill Is Gone		
	Gambler's Prayer		
0144 Chris Powell & The Blue	Horitat	G5	1840-1a
Flames	The Poor People Of Paris	G5	1842-1a
0145 Piano Red	I'm Nobody's Fool	G5	2621-4a
	That's My Desire	G5	2624-3a
0146 Roy Gaines	Right Now Baby	G5	1890
	De Dat De Dum Dum	G5	1891
0147 The Nitecaps	Tough Mama		
	Sweet Thing		
0148			
0149 Charles Calhoun	My Pigeon's Gone		
	Jamboree		
0150 Mr. Bear & His Bearcats	Radar		
	Mr. Bear Comes To Town		
0151 Big Al Sears	Rock And Roll Ball		
	Love Call		

0152 Varetta Dillard	Gonna Tell My Daddy	
0153 Beverly Wright	Cherry Blossom	
0154 The Tri-Lighters	Shake Till I'm Shook	
0155 Johnny Byrd Orch	Don't Let The Sun Catch You	
0156 The Dappers	Sittin' In A Corner (Cryin')	
0157 Rebecca Lee	It's A Cold Cold Rainy Day	
0158 The Nitecaps	The Last Laugh Will Be On You	
0159 Varetta Dillard	Twenty Two Minutes	
0160 King Satche Curtis	That's All, That's All, That's All	
0161 Roy Gaines	Unwanted Love	
0162 Clayton Love	The Devil Makes You	
0163 The Collegians	Willie	
0164 Mickey & Sylvia	Swanee Rock And Roll	
0165 Ann Gilbert	You May Not Know	
0166 Big Al Sears	Skinny Jimmy	
0167 Varetta Dillard	Got You On My Mind	
0168 Sue Allen & Oscar Black	Movin' On	GS 2163-1s
0169 Piano Red	Rockabye Baby	GS 2164-1s
0170 The El-Venos	All My Life	
0171 Jack Dupree & Mr. Bear	Worried 'Bout You, Baby	
0172 Annie Alford	Mary Lou	
0173 Frank Brunson	Bye Bye, Baby	
0174	Blue Solitude	
0175 Mickey & Sylvia	Please Let Me Be The One	
0176 The Nitecaps	No Good Lover	
0177 Varetta Dillard	Walking In The Rain	
0178 Bobby & Melvin	Tall Boy	
	There Will Never Be Another You	
	Here's The Beat	
	Great Googa Mooga	
	I Miss You Jimmy	
	If You Want To Be My Baby	
	Into Each Heart	
	If I Cry Tomorrow	
	Woo-We	
	You Were Mine For Awhile	
	Geraldine	
	Now We're Together	
	Lonesome Road Blues	
	When I Got Married	
	It's Heavenly	
	Give Up And Tell	
	Charmaine	GS 7585
	I Believe In You	GS 7586

GROOVE 5000 SERIES

5000 Piano Red	Red's Boogie
5001 Big Maceo	Rockin' With Red
5002 Jase Gillum	Chicago Breakdown
5003 Lonnie Johnson	Worried Life Blues
5004 Lil Green	Key To The Highway
5005 Big Boy Crudup	Tell Me Mama
5006 Doctor Clayton	Jelly Roll Baker
5007 Johnny Hodges & His Orch.	Fly Right Baby
	Romance In The Dark
	Why Don't You Do Right
	Mean Old Frisco Blues
	Rock Me Mama
	Hold That Train Conductor
	Honey Stealin' Blues
	Passion Flower
	Things Ain't What They Used To Be

A NEW BOOK

JAZZ-NEW ORLEANS

 * (1885 - 1957) *

BY SAMUEL B. CHARTERS

A BIOGRAPHICAL INDEX TO THE NEGRO MUSICIANS OF NEW ORLEANS

 * JAZZ MONOGRAPHS NO. 2 *

PRICE: \$3.00 (THREE DOLLARS); DISCOUNTS TO DEALERS

PUBLISHED BY: WALTER C. ALLEN
 158 CEDAR HILL AVENUE
 BELLEVILLE 9 NEW JERSEY
 U.S.A.



Black Swan Records



(continued from issue 15)

"Comic" Series			
40000			
40001			
40002 (TM)	ARCHIE HARKIN	THE DOG, THE FLEA AND THE BUMBLE BEE	PARA 12115
(8/22)	" "	WHEN MALINDY SINGS	" "
40003 (TM)	D.L. HAYNES	NOT LATELY	
(9/22)	" "	I'M A VOO DOO DOCTOR	
40004			
40005 (TM)	EDWARD LEE	SANTA CLAUS HINES IN THE TALKING MACHINE	
(12/22)	" "	A VISIT FROM ST. NICHOLAS	
40006 (TM)	BESSIE JOHNSON-WHISTLING	THE SONG BIRD	OLYMPIC 18109
(12/22)	" "	THE BIRDS AND THE BROOK	" "
Note: On Olympic 18109 as by Margaret McKee, California Mocking Bird.			
"INSTRUMENTAL" SERIES			
60000			
60001			
60002 (TM)	JOE BRIGGS - BANJO	SOUTHERN DIXIE MEDLEY	OLYMPIC 18113
(8/22)	TONY GRAY - REAL OLD SOUTHERN FIDDLER - YANKEE JIG		
Note: Joe Briggs is Fred Van Epps, Orch. Acc.			
60003 (TM)	STERLING TRIO - VIOLIN, HAPPY DAYS		OLYMPIC 18101
(9/22)	FLUTE AND HARP	SWEETEST STORY EVER TOLD	OLYMPIC 18101
Note: Sterling Trio is Philharmonic Trio on Olympic 18101.			
60004			
60005			
60006			
60007 (TM)	AUDREY LANE - CELLO SOLO-MELODY IN "F"		OLYMPIC 18104
(12/22)	" "	" " SOUS LA FEUILLE	OLYMPIC 18104
Note: AUDREY LANE, female!! turns out to be Bernard Altschuler, male!! on Olympic 18104....Wow!			
60007 (?) (TM)	HELEN HAGEN - PIANO, BAMBOULA		
(1/23)	(Only one title listed)		

THUS ENDETH THE LISTING OF THE EBON CYCNET SERIES. WHEN!.....This compilation began way back in 1955 in issue 4 and was continuous except for issue 12

In Review: The preceding installments gave a near-complete listing of the entire Black Swan catalogue. This was an unusual company which had their hands in many sticky puddings. Their motto "The only records using exclusively Negro voices and musicians" proved to be a farce. Unusual associations with other record companies brought many white voices and musicians into Black Swan's catalogue. It could be said that all of the white artists appear on Black Swan under manipulated pseudonyms. Apparently Olympic records had the most exchanges with Black Swan as a whole group of Olympic recordings are found to be interchanged on Black Swan records, of course under pseudonyms. eg.- Van Epps Quartet & All Star Trio and Orchestra (Olympic Standbys) are to be found on Black Swan 10070 under the name of Ethel Waters' Jazz Masters - Spread Yo' Stuff/Smuggle. Howard Lewis on Black Swan 2128 is actually Arthur Hall on the Olympic family of labels. One is to only look through Black Swan 2100 series and 10000 series and they will find one cloaked Olympic after Olympic.

It appears that Black Swan did live up to its motto from its inception (January 1921) Black Swan 2001 through (October 1921) Black Swan 2024....Black Swan then began to draw from Olympic, Arto and the Paramount 20000 series. Olympic as mentioned before was the largest drawer, Arto (mainly Lucille Hegamin recordings) and Paramount (W.C. Handy Memphis Orch., to mention)...Black Swan still continued to feature many actual Black Swan artists on their 2000 series even though they were being intermingled with the pseudonyms...Henderson's name was a pseud. for several white organisations besides his actual colored pick-up groups...Perhaps the most glorious example of Henderson's name being used to cloak the identity of a white organization was Black Swan 2034, Shake It And Break It/Aunt Hagar's Blues which was in reality Lanin's small 5 piece group which was later to become the Original Memphis Five. As the 2000 series went on till 2064 (na.6/22, the last listing uncovered of this series) Pace's demands on the use of other companies' masters for Black Swan recordings reached the point of saturation. At this '2064' number, the majority of the authentic early Black Swan artists had practically disappeared from the Black Swan series. Here is a practically complete listing of all authentic Black Swan recording artists on the 2000 series: Revella Hughes, C. Carroll Clark, Katia Crippen, Lula Whidby, Creamer & Layton, Alberta Hunter, Harry A. Delmore, Ethel Waters, Eddie Gray, Arthur Gaines, Juan Harrison, Marianna Johnson, Four Harmony Kings, Georgia Gorman, Inez Richardson, Fletcher Henderson, James P. Johnson, Essie Whitman, Trixie Smith, Jazz Masters(Henderson Pick-up band).....Bogus names on this series Several under Henderson's name, Herbert Black, Brown's Alabama Band, Sammy Swift Jazz band, Wayne Harlem Sereaders, Fred Smith and his Society Orchestra, Danny Lewis, George Brown, Baltimore Blues Orchestra.

Another major Black Swan series was the 10000 numerals. Our first listing is 10065(ca.June,1922) and our last listing of this series was 10083 (ca. Jan 1923). One may refer to this series as a bogus series. Except for a hopeful Henderson and J.P.Johnson item the majority of these listings are under bogus credits. Henderson's Dance Orchis That De De Strain/When You're Crazy Over Buddy Black Swan 10077 & one title Trot Along on Black Swan 10083 may be the Jas.P.Johnson item derived from the Arto record combination.

Another large series was the 2100 group. Our first listing is 2100 (ca.Jan 1923) and our last listing was 2134 (ca. July/August 1923). This also was filled with bogus names. About the only authentic artists found on this series was Edward Albright, Eva Taylor, Earl Westfield. The bogus Laurel Dance Orch., Johnson All Star Orch., Brashear's California Orch., Harold Graves, Jazz Masters, Sammy Swift's Jazz Band, Fred Smith Society Orch., Howard Lewis and even Henderson's Dance Orchestra... Brashear was actually a Henderson pick-up trombonist, however it is doubtful that he appears on the sides. Henderson apparently used Brashear's name to cloak the identity of an Olympic (white) recording group. It may be that Sammy Swift, Fred Smith, Johnson etc. may have served in the same capacity.....Black Swan 2125 as by Sammy Swift's Jazz Band has been found on Olympic's 'Melody' label under Henderson's Dance Players women. The titles were Farewell Blues/ Wet Yo' Thumb.(Doubtful Henderson items). Here is an example of where the shoe is on the other foot. Black Swan was not only unilateral but bilateral in their master exchanges with Olympic.

Another major series, and perhaps the most interesting from a jazz standpoint is the Black Swan 14100 series. This was about the most authentic series on Black Swan as it is our belief that all artists,except one mysterious Mamie Jones,were authentic. It is very remote that any numerals appeared before 14114(July 1922 release). This is indeed a strange way to begin a catalogue numbering series, however there must be logical reasoning behind this. We hope to have an analysis before long. Our last number of this series was 14155, Ethel Waters.(ca.July/August 1923). Such actual artists as Trixie Smith, Mary Straine, Ethel Waters, Etta Mooney, George Harvey, Josie Miles, Julia Moody, Andrew Copeland, Lena Wilson, Josie Miles, Inez Wallace, Isabelle Washington, Maud De Forrest, Fae Barnes recorded in this series.

That's it. We would like to thank Perry Armagnac, Carl Kendziora, Walter C. Allen, Dan Mahony for their wonderful contributions to this 2 year Black Swan project. It took a long time but we finished it. We hope to have some interesting critiques on Black Swan in future issues...
The End.....

BESSIE
SMITH

* By WOODY BACKENSTO *

(12)

CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE
PERIOD ENCOMPASSED BY THE GREAT WARS

BY HAROLD FLASKER

NOTES ON THE ULTRAPHONE VOCAL RECORDINGS OF DJANGO REINHARDT

PART I

The purpose of these notes is to clear-up as much as possible the errors contained in several discographical works with respect to those relatively obscure UI sides by the vocalists, Bruce Boyce, Nane Cholet and Pierre Lord (omitting the three vocal titles with Jerry Meno which have been, more or less, fairly well documented) whereon the presence of Django Reinhardt has been both affirmed and denied. These sides remained shrouded in mystery until an attempt was made, by Delaunay, in issue 15(2nd series) of JAZZ HOT, to lift the discographical veil of secrecy that had heretofore surrounded the details of these sides.

The first discographical work to call attention to these vocal sides was RHYTHM ON RECORD(p.210) on which page the following two titles -- sans release number -- erroneously credited to Jean Tranchant, can be found: Moon Glow/Si j'avais etait. Delaunay's 1938 ed. of H.D. (p.344), merely states that the QHCF, "is also featured in different vocal recordings by Nane Cholet, Pierre Lord." In Jan., 1944, there appeared the Discography of the Recorded Works of Django Reinhardt and the Quintette du Hot Club de France, by Billy Neill & E. Gates (London: Clifford Essex Music Co., Ltd.), 24p. Attesting the obscurity of these vocal sides, we find (p. 21), the following succinct observation:

"Django Reinhardt is also believed to have accompanied JEAN TRANCHANT in "Moonglow" and "Si j'avais etait" (UI)...." "He is also said by Delaunay to have accompanied vocalists Nane Cholet and Pierre Lord, but no details are known."

Meanwhile, in German-occupied France, Delaunay had published his so-called "underground" edition of HOT DISCOGRAPHIE 1943. Again, we read the identical notation (p. 448) that is to be found in the 1938 ed.

The #15 issue of JAZZ HOT (cited above), represented the first systematic attempt to give the relevant details for these UI recordings. But, unfortunately, the details, to hand at the time, were, at best, very sketchy.

Where J.D. obtained the details contained under the Bruce Boyce and Nane Cholet sections (Vol. I, p.133 & Vol. II, p.228-9, respectively), this discographer does not pretend to know; although, it would appear the Nane Cholet details were lifted bodily, with all the accompanying incorrections, from the #15 issue of JAZZ HOT.

Next to appear (1954) was Delaunay's DJANGO REINHARDT, SOUVENIRS, the first Reinhardt discographical work that included almost correct details on these UI vocal sides.

It is hoped the details appended hereunder will serve as corrections and additions to any future revised editions of J.D. and to the forthcoming Vol. VII of J.D. which, it is anticipated, will contain those Pierre Lord sides whereon D. Reinhardt is accompanying.

Perhaps, it would be best to start with the Reinhardt accompaniments to Pierre Lord, as these were the earliest known recordings of the three vocalists here being dealt with.

Reverting, again, to issue #15 of JAZZ HOT, we find the following five titles as by Pierre Lord, acc. by Django Reinhardt, inter alios, listed on p. 22:

Simplement(77333)	UI AP1485
Smoke Gets in Your Eyes	UI AP1478
Cocktails For Two	UI AP1478
Petit Homme Il Est Temps De Faire Dodo	UI AP1355
With My Eyes Wide Open	UI AP1397

In the 1954 Reinhardt work, the last 2 titles were dropped, presumably because it was proved that Reinhardt was in no way connected with these specific recordings. Yet, for the record, no details were supplied for these 2 titles which had hitherto been thought to contain Reinhardt's presence. Interconnected with these Lord recordings is the erroneous inclusion of the last three titles in the Bruce Boyce section of J.D. (Vol. I, p.133). In actuality, the last three titles listed in the Bruce Boyce section, are as by Pierre Lord! The asterisked "Love in Bloom" title does not, as a matter-of-fact, contain the presence of the ex-

alted Reinhardt; nor is this title to be found on either side of UI AP 1355! Save for the title "Little Man.....", as by Pierre Lord, and the UI issue no., (viz., AP 1355), no other details concerning this title are to hand. The details required, are: (1) matrix number & (2) accompanying group. However, it may be of interest to note that the reverse of this title on the original UI AP 1355 issue appeared, too, on the ECHO(F) label. Details are:

P 76777	Petit Homme Il Est Temps	UI(F) AP 1355
	De Faire Dodo	
P 76965	Je Voudrais Te Voir Sourire	UI(F) AP 1355; ECHO
		EMS 182

Artistic credits as per the ECHO EMS 182 issue are:

Chante par PIERRE LORD -- Orchestre - Direction

LEON KARTON

The approximate period of recording for the title corresponding to "P 76965" would be, ca., Aug., 1934. What few facts are to hand would appear to indicate the non-presence of Reinhardt for the "Petit Homme....." title. If it definitively can be shown that the "Petit....." title, is a session-mate of the title corresponding to "P 76965", then, it may be taken that the "Petit Homme....." title is a non-Django issue, as it is yet to be proved that Reinhardt was engaged in any capacity in UI recordings made previous to what is generally acknowledged as his first UI sides made in Dec., 1934, P:77161-4. Details re the "Petit Homme....." side would be most heartily welcomed.

As for the 3rd & 5th titles listed in the Bruce Boyce section, details are:

Chante par PIERRE LORD avec JOHN ELLSWORTH et son orchestre P 77073 With My Eyes Wide Open I'm Dreaming/
P 77075 Love In Bloom UI AP 1397

Month & year of recording would be, ca., early, Oct., 1934. Be it noted, there is no indication of the "Master's" presence on either P 77073 or on P 77075, label-wise or aurally-wise, speaking.

Before proceeding to a listing of the sides whereon Reinhardt's presence can be definitively affirmed, it would perhaps be best to continue with a listing of those sides whereon the presence of Reinhardt can be definitively denied.

Returning to the Bruce Boyce discography in J.D., it should be pointed out only the first two titles are as by Bruce Boyce. With respect to the second Bruce Boyce title, no claim is put forth by either J.D. or even in the above-cited issue of JAZZ HOT to the effect that Reinhardt is present thereon. However, there is always the lingering doubt on the part of the sceptic who remains non-committal until such time as a report is submitted via a look-see at the label credit itself plus a reliable first-hand account of the instrumentation gleaned from an aural auditioning of the title in question. For the benefit of the sceptic, here are the details:

Chante par BRUCE BOYCE avec accomp. par S. GRAPPELLE
Paris, ca., late October, 1935

P 77575 Wade In De Water UI AP 1567

NOTES on "P 77575": (1) instrumentation is piano, only -- played by Stephane Grappelly, accompanying, vocalist, Bruce Boyce; (2) UI AP 1567 was issued in Dec., 1935.

Moving on to vocalist Nane Cholet, we find in the afore-mentioned issue of JAZZ HOT, a total of seven titles credited to this artiste -- all containing the supposed presence of D. Reinhardt. Several of the details as per this listing are correct; others are incorrect. The details contained in J.D. (Vol. II) under Nane Cholet, are, to all intents and purposes, identical to the JAZZ HOT details. In Delaunay's 1954 work, three of the seven titles were not repeated, though no reference was contained as to specifically what evidence was found to support the proposition of D. Reinhardt's non-presence on these three deleted titles. Details re these three deleted titles can now be given:

Chante par NANE CHOLET avec JOHN ELLSWORTH et son orchestre

P 77149-1	Celle Qui Est Perdue	UI AP 1409
P 77150-1	Encore Un Tour De Chevaux De Bois	UI AP 1408
P 77154-1	La Courroie	UI AP 1408

Continued on Page 20

CONTINENTAL JAZZ DISCOLOGY

Ultraphone vocal recordings of Django Reinhardt
Continued from Page 13.

NOTES on the non-Django Reinhardt, Cholet sides:

- (1) Month & year of recording would be December, 1934. These sides, it would appear, were recorded approximately one week previous to the P 77161-4, session.
- (2) Absolutely no trace of D. Reinhardt is to be found on any of these three above-listed titles, label-wise or aurally-wise.
- (3) The reverse of the P 77149-1 side bears matrix number, "P 77153-1", artistic credits as above.

Non-Django!!

A Note on the Two Ul(F) Titles Ascribed (by both RHYTHM ON RECORD & the Neill-Gates compilation) to Jean Tranchant, viz., "Moon Glow" & "Si J'avais Stait". Both of Delaunay's compilations (JAZZ HOT, No. 15(1947) and DJANGO REINHARDT, SOUVENIRS (1954)), advance no claim in support of the proposition of D. Reinhardt's participation on any Ul(F) session as by Jean Tranchant. The two above-cited titles, were, as a matter-of-fact, recorded by, vocalist, Nane Cholet for Ul(F) and were issued, back-to-back, on AP 1314, full details of which issue will be given in the concluding part of this article.

TO BE CONCLUDED

ADDRESS ALL INQUIRIES TO: Mr. Harold Flakser
8100 - Bay Parkway
Brooklyn 14, New York
U. S. A.

IF A CHECK APPEARS IN THE SQUARE BELOW,
YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
ISSUE. PLEASE REMIT \$1.50 TO RECORD RESEARCH,
81 HART ST., BROOKLYN 6 NEW YORK, AND YOUR
RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUB-
OF SIX ISSUES.



record research

81 Hart Street
Brooklyn 6, N.Y.

RECOMMENDED BY 'Record Research':

AUSTRALIAN JAZZ QUARTERLY: 2 Glenbrook
Ave., Nth Clayton Vic. Australia - \$1.25
annum-issued quarterly

DISCOPHILE: The leading light in discographical info. - Remit \$1.00 to Bill Stamm, 2263 Morrison Ave., Union, N.J. for this bi-monthly publication.

JAZZ MUSIC: Bi-monthly pub. on Purist Jazz

Remit \$1.25 for annum sub to Bill Stamm.

MATRIX: Discographical magazine. Contact

Bill Stamm for sub info.

BEN SELVIN DISCOGRAPHY: \$1.00 to Woody

Backensto, 37 N. Girard Street, Woodbury,

New Jersey.

WAXWORKS OF DUKE ELLINGTON: A great discographical work. Remit \$2.00 to B.H. An-

land, Baldersvaegen, Danderyd, Sweden.

JOLSON JOURNAL - issued three times a

year by Jolsonaire Memorial Club, 1329

West Morgan Avenue, Milwaukee 15 Wis.

\$1.25 per year-fine tribute to Al.

JAZZ MONTHLY: excellent publication-remit

to 'Jazz Monthly Subscription Service',

St. Austell, Cornwall, England-\$2.50 for

6 months; \$5.00 for 12 months.

THE STORY OF JAZZ by Marshall Stearns...

Published by Oxford University Press....

A wonderful book - educational to the

novice, enlightening to the advanced

student of Jazz....Get it at your local

book store.

JAZZ STATISTICS: write to Jazz-Bulletin,

(Hot Club Basel), Lothringerstrasse 57,

Basel Switzerland.

COUNTRY-FOLK MUSIC RECORD JOURNAL

Now publishing, latest issue looks fine.

Write to Joseph Nicholas, P.O. Box 147,

Palmer Michigan and ask him for sub.

details for the 'DISC COLLECTOR' (the

Country Record Collectors' Bible)

LIMITED NUMBER

100 Page commemoration of the Newport

Jazz Festival of 1955. articles by Duke

Ellington, Wilder Hobson, Marshall W.

Stearns, Leonard Feather- Photos Galore

Send one dollar to the 'Institute of

Jazz Studies, 108 Waverly Place, N.Y.N.Y

BOOK REVIEW

A New Book

JAZZ : NEW ORLEANS, 1885 - 1957

by Samuel B. Charters

Jazz Monographs No. 2

Published by: Walter C. Allen

168 Cedar Hill Avenue

Belleville 9, New Jersey

Walter Allen has done it again. His King

Oliver book which enjoyed 3 printings in

just 2 years (the latest being a fine e-

dition, bound & illustrated) has become

an indispensable reference work....Now,

Walter, in his 2nd monograph brings to

the fore an amazing presentation of bio-

graphical information researched, colla-

ted and penned by one Samuel Charters who

deserves the highest laudatory acclaim...

Mr. Charters erudite delvings into the ex-

istences and careers of our New Orleans,

Negro jazz pioneers (1885/today) is far

superior to any known biographical work.

In addition to the biographical studies,

there are reproductions of many rare pho-

tos plus some fascinating discographical

and events sections about these musicians.

Its cost: only three dollars

Recommended: Highly!

LK